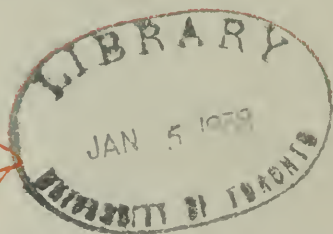


Anthrop
Archaeol

ANCIENT JAPAN IN THE LIGHT OF ANTHROPOLOGY

BY

DR. RYUZO TORII



KOKUSAI BUNKA SHINKOKAI

ANCIENT JAPAN IN THE
LIGHT OF ANTHROPOLOGY

BY

RYÛZÔ TORII, Litt. D. 有馬 頼子

KOKUSAI BUNKA SHINKOKAI

(The Society for International Cultural Relations)

TOKYO, 1937

First Edition December, 1935

Second Edition May, 1937

Printed in Japan

EDITORIAL NOTE

It is the belief of many interested people, both foreign and Japanese, those living abroad and those living in Japan, that a firmly founded relation of mutual respect and esteem is necessary through scholarly study and appreciation of present and past cultures of other nations and peoples. To date the Japanese people have been deeply engrossed in appraising and studying the cultures of other nations, and the matter of interchange of ideas and cultures has been one-sided. Although meagerly developed, this balance of mutual study and appreciation is gradually beginning to be restored by many Western students and interested friends.

However, owing to language difficulties and differences in modes of procedure, the Japanese people have not been very articulate or helpful in assisting foreigners to study and understand Japan. It is the desire of the Kokusai Bunka Shinkokai to assist all scholars and others interested, in their study of Japanese culture, encouraging a true exchange of cultural study and appreciation.

The desire was partly materialized in the first "Kokusai Bunka Shinkokai Lecture Series on Japanese Culture" which began on October 15th of this year and came to a successful close on December 6th. This pamphlet is the record of a lecture delivered by Dr. Ryûzô Torii on October 22 at the Peers' Club auditorium. The lecture was translated and read by Mr. S. Sakabe, who also interpreted the discussion.

December 1935

KOKUSAI BUNKA SHINKOKAI

Ancient Japan in the Light of Anthropology

This lecture will be a general discussion of the civilization of prehistoric and protohistoric Japan before the introduction of Buddhism in the sixth century A. D. It seems to me that most of you have so far depended chiefly on such books as the *Kojiki*, *Nihonshoki* and *Manyōshū*; for the study of ancient Japan. But I propose to approach the subject with the aid of Anthropology and Archaeology instead of pure literature such as mentioned above. The subject, however, is too extensive for this given time, and I must necessarily limit myself to a brief summary of the subject based chiefly on archaeological facts.

The first question we ask ourselves is, "How long has Japan been inhabited? In the Far East there have been discovered skeletons and other vestiges of *Sinanthropos Pekinensis* and other finds of fossil man. But in Japan proper and in Chosen there has been no discovery of any trace of the Palaeolithic Age, that is the Old Stone Age. But the mere fact that no remains have been found does not necessarily mean that there exists no trace of the Old Stone Age. All we can safely say is that it has not been discovered yet.

The earliest phase of culture in Japan belongs to the Neolithic Age, the New Stone Age; and this stage of civilization is within the bounds of prehistoric Japan. The relics of this era are those

of the aborigines of this country. On the question as to who the primitive inhabitants were, the scholars of to-day seem to agree that they were Ainu. I cannot unreservedly accept this theory—that the Neolithic vestiges are of the Ainu; but in this brief discussion I shall not go into the detail of the issue. It will suffice to say that they are very much Ainu-like, if not quite of the Ainu. The vestiges of the aborigines are to be found all over from Okinawa to Hokkaido; And this fact of wide distribution seems to be an ample evidence of how long they lived the culture of the New Stone Age. Living as they did in this phase of human progress, their implements and weapons were of stone: stone axes, stone chisels, stone scrapers, stone arrow-heads, stone spear-heads, and so on. But some implements of bone were also in use. The pottery to be found in abundance among their remains is worthy of attention. Especially the earthen images are noteworthy in that they indicate the customs of those days—the hair-dressing, the facial features, tatooing, clothing and personal ornamentation and the use of *shu* or vermillion. They adorned their heads with bone-combs; they wore necklaces of bone and stone, and bracelets of shell round their arms. Their vessels have a common feature in shape, handles, and decorative motives; and especially in the last: there is “coiling” as well as lines in geometrical combination.

These aborigines must have lived in this country for a considerable length of time, and from their vestiges it is gathered that they lived in a primitive stage of civilization. But they did possess a culture, and should not be supposed to have been an uncivilized people. Some hold that among the tribes of prehistoric Japan were some Negritos, but I dispute this hypothesis. It is true that this hypothesis will explain away the phenomenon of some Japanese

having curly hair in Kyushu, and that curly hair is never a feature of the Mongol. But my explanation of the phenomenon is as follows. In Kyushu there lived some Indonesians such as the *Hayato*, and when those Indonesians migrated into that part of our country, they had already mixed with Negritos. And it is probable that some of the Negrito characteristics came out insistently by the law of atavism. The question thus answered, you will agree with me that it is not necessary to conclude that the country was inhabited by the Negritos. Furthermore, even if they had been the aborigines of the land, they could not have possessed the degree of culture that the remains of that age would credit them with.

We may pause here to examine a little more carefully the vestiges of the Stone Age in the light of cultural anthropology. Attention must be called first to their customs. The hair is dressed, the dress is a slip-over, and there is tatooing on the face. The manner of their fishing, namely the use of the bone-harpoon, and the manner of their pit-dwelling, point to a resemblance with the ancient peoples of the North-East of Asia—the Chukchi, Aleut, Koryaks, Eskimo—who may be classified as Palaeo-Siberian, or as, according to L.V. Schrenck, Palaeo-Asiatic. At any rate, the customs of our primitive inhabitants resemble those of the ancient peoples of Asia.

The points to note from the viewpoint of culture are earthenware vessels, coiling patterns, clay figures, and the use of *shn*. From the fact that the images are almost all female, (the male images being very rare) it is concluded that they were not intended for toys but that they were deified.

The Stone Age relics discovered along the River Danube have given the name of the Danubian culture to that particular type of

civilization. This culture is represented by its three outstanding features : the female clay figures, the coiling patterns, the pottery painted with vermillion. Now, as you have seen, the culture of our aborigines is characterised by the same three features. Of course it is not to be concluded that the people who possessed the Danubian culture and our aborigines had any direct ethnological relations. But this fact is mentioned here as a case of mere coincidence.

Our next concern is to find if there are in existence in the neighbouring countries of Japan such relics as those of our aborigines. So far in these areas there has scarcely been discovered anything that bears resemblance to them. There is, as far as I know, a vestige of a similar type at Gladekow, in the Maritime Province or Primorskaya ; but none at all either in Chosen, Manchuria, Mongolia, Siberia, China or the South Sea Islands. There is in Shantung Sheng a possible exception to this generalization, but it is quite questionable. Where, then, did our primitive inhabitants come from ? This question has not been solved in the light of archaeology. The state of isolation of their culture is somewhat like the isolation of the Ainu who to this day live in Hokkaido, Saghalin and Kurile Islands, or of the Gilyak who still inhabit the delta of the River Amur, or of the Chukchi, Koryak and the Kamchadal. They are all independent of their neighbours, archaeologically speaking. Mr. Joyce has pointed out that there is a certain similarity between the earthenware vessels discovered in shellmounds in New-Guinea and those of ours in question. Indeed, his finds may be compared to ours, but they may be far from being of the same cultural stock. His discovery is mentioned here merely for your reference.

It is only when the aborigines had passed the peak of their civilization and were living in the last stage of the middle period or in the last period that the vestiges of our ancestors began to be seen. Let us agree here to call our ancestors "Japanese Proper". The remains of the Japanese proper are distributed widely all over Japan. In Kyushu, Chugoku, Kinai, and Tokaido, their relics are more abundant than those of the aborigines. Here I must call your attention to the fact that both the relics of our ancestors and those of the aborigines belong to the same Neolithic Age. There are, then, two kinds of Stone Age vestiges: one, those of the primitive inhabitants, and the other, those of the Japanese proper. Our ancestors, too, were in a stage of primitive culture, using stone implements and weapons, being hunters and fishermen.

It has been customary to begin the study of our people from the Protohistoric Age, that is the age when they made implements of metal, but nowadays scholars go further back to the Prehistoric Age. The vestiges of our ancestors point to a considerably long period that they must have lived in this country. Some hold, concluding from the remains, that the Japanese proper are a mixed race, and I share this view. But, again from the evidence of their relics, they were of the same ethnological stock, and the difference between each constituent tribe is far smaller than the difference between the aborigines and our ancestors. For their bone-implements, stone implements and ceramics are of the same type.

One thing to be noted here of the vestiges of our ancestors is the trace of Megalithic culture seen in the megalithic monuments, stone-circles, menhirs, tumuli, cairns, and some dolmen-like stones. These are quite absent in the remains of the aborigines, and it should be all the more notable that they exist only among the

remains of our ancestors.

That our ancestors built stone-circles is told in the mythological legends and early literature. What is called "Iwasaka" is nothing but this stone-circle. "Iwasaka" is the circle of stones around the spot where a god is worshipped. Thus the building of "Iwasaka" was much practised in the Protohistoric Age, but it was done in the Prehistoric Age as well. The remnants of the stone circles are found chiefly in Shikoku, Kyushu, Chugoku and Tokaido.

The ceramics of those days should be given as much attention as the implements of stone. For pottery is a record of a race: it reflects the psychology and spirit of the race in its shape, decorative motives and the use of handles.

The pottery of our ancestors in the Prehistoric Age is very different from that of the aborigines. The latter's vessels are basketly, —an adjective invented by American scholars—meaning that they are made in the same manner as a basket is made, and the shape itself is much alike. They are thickly ornamented all over the surface, sometimes with coiling designs, and a huge handle is attached to them. Making a fine contrast to these, the vessels of our ancestors are symmetrical in shape. And in the making of the pottery, one should note, they did use a wheel, very imperfect as it was. The use of the wheel, as you know, is often a distinguishing feature of ancient peoples.

The general design is very simple, often with no pattern, or a few lines in geometrical combination. The "coiling" pattern is never used, and this fact differentiates the pottery of the two peoples. This subject really demands more consideration, but within the given time we shall have to leave it as it is, and take up another point. At any rate, the fact to be remembered is that our an-

cestors began inhabiting this land as far back as the Stone Age.

Thus when the Japanese people had lived here for some time and learned the art of agriculture, a new element was added to their own culture. This new element came from China through the Chinese immigrants in western Korea, or directly from both the south and north of China, or introduced by the naturalized Japanese subjects originally from China and Korea. The new element having been absorbed, there was formed a new civilization, the civilization of protohistoric Japan, generally called "jodai" by our historians as against "shindai" or the age of myth. The "jōdai" is only a continuation of the prehistoric age, that is the Stone Age.

In the Japan of protohistoric days the clan system was prevalent, each clan being controlled by the head and watched over by its own guardian gods. Besides these gods of the clans, there were many other gods—gods of wood, forest, river, sea and of all natural objects. The point, however, which is worthy of note is that a natural object itself was never deified. A god may be conceived in a mountain, or a stone, or a tree, but the mountain itself, or the stone or tree, was never worshipped as the god himself. Therefore, the pantheism of Japan at that time was an idea of Conception. This idea is almost characteristic of the so-called Asiatic culture of Northern Asia. There were witches—*Miko*—in the service of the gods, taking care of all the rites. I regard the ancient religion of Japan as a form of Shamanism.⁽¹⁾ There were family shamans and professional shamans, and the Japanese shamans were the professional. Naturally, there were in use all the necessities for

(1) Primarily, the primitive religion of the Ural-Altaic peoples of Northern Asia and Europe, in which the unseen world of gods, demons, and ancestral spirits is conceived to be responsive only to the Shamans, the mediumistic magicians.

the rites ; mirrors, jingle-bells, and *nusa* (hemp or paper pendants). The social life and relations had by then become more complicated. But time does not allow us to go any further in the discussion of this phase of their life.⁽²⁾

Now the implements of iron were becoming more and more useful. The material was iron-sand. The blacksmith forged arrow-heads, halberds, daggers and swords. In China, weapons were being cast, but in Japan they were only forged. In the matter of ceramics they began making *hanibe* (a clay pottery) which was often intended for ritualistic use. This special use of it gave it two other names : *iwaibe* and *itsube* (both meaning pottery used for worship). Thus the prehistoric Japanese (proper) were making *hani-no-utsuwa* (a clay pottery), but later, in the Protohistoric Age, they began making *sue-no-utsuwa* (a primitive porcelain), together with the earthenware vessels. *Sue*, the primitive porcelain, had first been introduced from China, and in Japan it made a progress of its own. But it was only the process of baking that improved, and the shape itself of both *hani*-vessels and *sue*-vessels remained the same as before, the art of glazing being still unknown.

These vessels were all used for tabooing and magical purposes. The culture of the time, however, was the culture of weapons. Especially the workmanship in sword-making made some remark-

(2) In Japan the Shamans had originally been women, but in the protohistoric years there were also men Shamans. This is evidenced by an incident in the "*Nihon Shoki*".

In the Reign of the Emperor Jimmu there was held a great festival. Michinomi-no Mikoto (a male deity) was appointed to preside over the festivities under the title of Itsu-Hime (or the Sacred Daughter).

Why was a male god given a female name on the festive occasion ? It is probably because the earlier *Miko* (mediumistic magicians) were women. All this may be regarded as indicative of the universal phenomenon known as "Change of Sex" in Shamanism.

able progress. This art is not a later development, as is often supposed, but a development as ancient as this. For a country in the Far East, the Japanese weapons of that time were in a well advanced stage.

Now, living in an age of agriculture, and the majority of the population being farmers, the mores, customs and religious rites, all had to do with agriculture. With rice and millet from the field, the game and animals in the mountains, fishes and shellfishes in the waters, Japan was indeed a country of plenty. There were several kinds of hemp for clothes; silk had already been introduced from southern China, and horses and cattle were domesticated for the use of the people. There were in use fine harnesses, some heart-shaped, whose outstanding feature is the honey-suckle pattern. The swordguards, the bulbs, (or the pommels) and sheaths were forged or cast and were plated with gold. Some of these articles are of cast-copper. The gold rings and silver rings used as ear-rings are sheet gold or sheet silver covering the substance of copper. And these display exquisite craftsmanship. These arts developed along with smithcraft. I should like to suggest to you the possibility of making a comparative study with the Sassanian and Scythian arts, tracing their influence in the heart-shape of the harness, its honey-suckle design, and the perforated design of animal heads in the sword-coins (or swordpommels.) Mirrors were also in use; they had been imported from China, but later the art of manufacturing mirrors developed in Japan on its own, and the *suzu-kagami* (or the mirror garnished with jinglebells) is typically Japanese. The mirrors were used not so much for toilet purposes as they were for ritual use in religious services, given as they were a mystic significance. In addition to all these, the *magatama*,

kudatama and bells were also used for personal ornamentation, the first two being their necklaces.

Their house was a wooden hut erected high above ground ; the uprights were pillars and the roof was, of course, thatched. The *torii* you see now at every shrine is a reminiscence of their gate. It linked the two ends of the circular fence around the house. The entire construction of their dwelling was simplicity itself. But in this connection we must observe their tombs.

Stone coffin and sarcophagi frequently occur within a sepulchral mound—in most cases a chamber of stone or clay provided for the deceased. The tumulus often attained majestic proportions far exceeding those of the house. Our ancestors believed in the immortality of the soul ; to them the tomb was the intermediate world between this and Hades, the eternal abode of the souls. This is very much like the idea of the Egyptians who thought this life only temporary and believed in a long future life, and who, in this belief, practised embalming corpses. Like the Egyptians, our ancestors, before the influence of Buddhism and Confucianism began to make itself felt, buried their dead in their formal attire, and together with them such articles as daggers, swords, and other belongings of the deceased. There was prevalent, also, the practice of killing the retainers and attendants, and of permitting them to commit suicide, on the death of their master. This custom, known as “*junshi*” is typical of old Japan. In an ancient grave are often found more than a few skeletons, instead of the remains of just one man. And it is not seldom that a burial mound is surrounded with a circle of attendant graves of those who followed the master on the journey to the other world. The *haniwa*, a later invention to substitute clay figures for living men, are an impor-

tant index to the study of the customs then prevalent. I cannot emphasize too much the importance of the tombs, in the study of Protohistoric Japan. But, again, no further discussion is possible to-day within the limited time.

Among the aspects of the old civilization proper to Japan the following are most note-worthy—religion, social life and relations, agriculture, smithcraft, weapons and armours, tombs and megalithic relics. This civilization was long continued down to the historic times, and finally with the additional influences of Buddhism, it has come to be the civilization of Japan. The students, therefore, of the Nara period or of later times, must necessarily be familiar with the facts of the ancient times with which my lecture to-day has been concerned.

One word more in conclusion—and that is about the *dōtaku* (bronze bell, which seems to find no English translation: the German scholars call it a “Methalltrommel”). This seems to be a vestige of a cycle of events quite separate from the two ages we have studied. For this is not met with among the relics of the Prehistoric Age, nor are they found within the tombs of the following era. What, then, was the nature of this *dōtaku*? It appears to be a musical instrument, intended also for religious use. It has been known that the *dōko* (bronze tabor or hand-drum)—and not *dōtaku*—was used by such tribes as Miao, Yao, and Shan in Southern China and Indo-China, where this bronze tabor was found in every chief's home and was used both as a musical instrument and as part of their religious rite. The use of the *dōtaku* by our people is believed to have been similar to the use of the *dōko* by these tribes. There are older *dōtaku* and newer ones. The ones with decorated sections are regarded as old, and those with

plain areas new. I once made a comparative study of our *dōtaku* and the *dōko* of Southern China, and found their similarity being carried still further. For the *dōko* with plain sections are new and much like ours. And the manner of their discovery, and their purposes—that is, musical and religious—are also alike. The customs depicted on the *dōtaku* are not those of the North, but of the South. They picture men with a kind of sedge-hat, a sleeveless costume like the costume that the natives wear in Burma, Siam, Annam, the Philippines and Formosa. They picture men pounding grain in the mortar. Their house is built high above ground to be climbed into by the use of a ladder. Their boat is large enough for several persons, and the shape is slightly curved. Now, the customs represented on the *dōko* are the same—the men, the pounding of grain, their dwelling, their boat. We have reasons, therefore, to suppose that the *dōtaku* is of Southern-Asiatic origin, and one may do well to compare our *dōtaku* with the *dōko* of the Southern tribes already referred to—the Miao, Yao, or the natives of Burma, Siam and Annam.

There are some who hold that there was a Bronze Age in the history of Japanese civilization, and their theory is based on the discovery of huge forged swords of bronze in the north of Kyushu, Chugoku, and Shikoku. This is not a generally acceptable theory; for these swords were meant for ritual use and not for practical purposes. And if there was a Bronze Age in Japan, there should be found bronze axes and other implements of bronze, none of which, as a matter of fact, has been discovered.

I have thus made a cursory survey of the field of cultural anthropology with reference to the Japanese people. I shall be more than happy if you have gained, by attending this lecture, an

insight into this branch of science and what it has accomplished. I have pointed out many possibilities of further study and research, and I hope it will be my good fortune to meet you again to carry on our discussion on more specific subjects.

DISCUSSION

- Q. Are *magatama* peculiar to Japan ?
- A. *Magatama* are peculiar to Japan and Korea. Originally the shape of *magatama* was modelled on tusks or fangs of animals. For a long time in Japan it has lost its original association with the fang. It has simply taken an artistic shape.
- Q. Where was rice first cultivated ?
- A. From the fact that on *dōtaku* there are pictures of men who seem to be pounding rice it may be inferred that rice was cultivated as early as the time when *dōtaku* were made. You may reason therefore that since *dōtaku* were found in Chugoku and its neighborhood that rice was found there also. However, it may have been not rice but millet or barn-yard grass.
- Q. About how large is this *dōtaku* ?
- A. As an example the height of this particular *dōtaku* is 42.5 centimetres. Those with plain areas are much taller than the decorated ones.
- Q. Does Dr. Torii believe that the early Japanese houses were like those pictured on the *dōtaku* ?
- A. The fact that the Japanese house was erected high above the ground is not inferred from the pictures of *dōtaku*. It is known from other sources.
- Q. From what era were iron weapons used ?
- A. There was no Bronze Age as you know from the lecture. The Iron Age immediately followed the Stone Age. The use

of iron was comparatively common in Asia as compared to the rest of the world.

Q. Are many imitations of *dotaku* made?

A. The *dotaku* is not made now. It is very possible that imitations are being made for commercial purposes.

Q. What is the approximate year *dotaku* were made?

A. When they were first made is not certain. But their discovery took place as early as the Reign of the Emperor Tenji, of the Nara period. So they must be of great antiquity.

Q. Are there any traces of mummies—like those found in Egypt?

A. None at all.

Q. What is the relationship between *magatama* and *tomoye*?

A. *Tomoye* is the shape of a *tomo*, used to protect the arm in arrow-shooting from scratch. There is no relationship between *magatama* and *tomoye*.

Q. Is Dr. Torii willing to explain the location of these excavations?

A. In the province of Hyuga, which, the mythological legends hold, is the seat of our ancestors.

Q. What is the period of their arrival in this country?

A. It is hard to say when it is a mythological event.

Q. What is the relation between the Ainu and the Japanese people?

A. The Ainu are the aborigines of this land. It is not generally believed that there is an ethnological relation between the original Ainu and the original Japanese people. Our ancestors must have come from elsewhere, and not of the same stock as the Ainu.

- Q. In the lecture did you go back to the Koro-pok-guru pre-Ainu period?
- A. No, we did not go back to that period. Dr. Tsuboi's theory is not accepted nowadays.
- Q. Were there any coins found in these tombs? If so, what metals were used?
- A. There are no coins found at all in these protohistoric tombs or elsewhere, but sometimes you will find sheet gold or silver.
- Q. What are the oldest known coins in Japan?
- A. Before any Japanese coins were made coins were introduced from China. They were first made during the Nara period and of copper.
- Q. What was used in place of coins?
- A. There was no monetary system in protohistoric Japan, but a system of barter. The standard medium for barter was rice. Further excavations may find traces of earlier coins.
- Q. Were shells used for coins in Japan, or only in China?
- A. That is entirely Chinese. Dr. Torii mentions one kind called *koyasugai* but it was never used in Japan. In our country barter was in commodities. In earlier days barter was made with a bow string or a piece of cloth or a handful of rice.
- Q. Was the excavation made in a cave or mound?
- A. The excavation was made in a mound.
- Q. Were the groups of mounds shaped in any particular geometrical form? Any resemblance to the mounds discovered in the United States?
- A. No, not in any particular geometrical form, but they were grouped in such a way that in the centre was the main one or the master's and around it the smaller tombs which were

those of the attendants or servants. It was the custom for the attendants or servants to kill themselves when their master died in order to follow him on his journey to the other world.

Just to show you the size of these tombs, I wish to say that the tombs of the Emperor Nintoku took forty years of construction. He had to prepare this before his death.

Q. Were there any cave dwellers in Japan?

A. Both cave dwelling and pit dwelling were practised by the aborigines but not by the Japanese proper. There are traces of pit dwellings here in Tokyo—in Yamanote, and in the districts of Chichibu, Tamagawa and Musashino.

Q. What are the caves found in Kamakura?

A. They are just burial places or graves.

Q. Was it a habit to bury these three treasures—the sword, *magatama* and mirror?

A. They did not bury these in historic times. This was only in the protohistoric era. During the Nara period the *magatama* was used for ornamental purposes. With the introduction of Buddhism it was used in the shape of a rosary for religious rites.

It may be well to note here that the introduction of Buddhism has changed much of the nature of the civilization the Japanese proper had.

Q. How far back did they use matted floors? Were they used by other Asiatic people?

A. You know how the *tatami* is made. The top part or mat was used as far back as protohistoric times. It may have come from the southern part of China. It was used for the same

purpose as now.

Dr. Torii would like to emphasize the fact that the civilization prior to the introduction of Buddhism was very masculine, reminding us of what the Teutons and the Germans had before they accepted Christianity. Weapons, harnesses and such things were buried together with the dead, but the introduction of Buddhism has weakened this virility. The masculinity of the early civilization has been gradually lost.

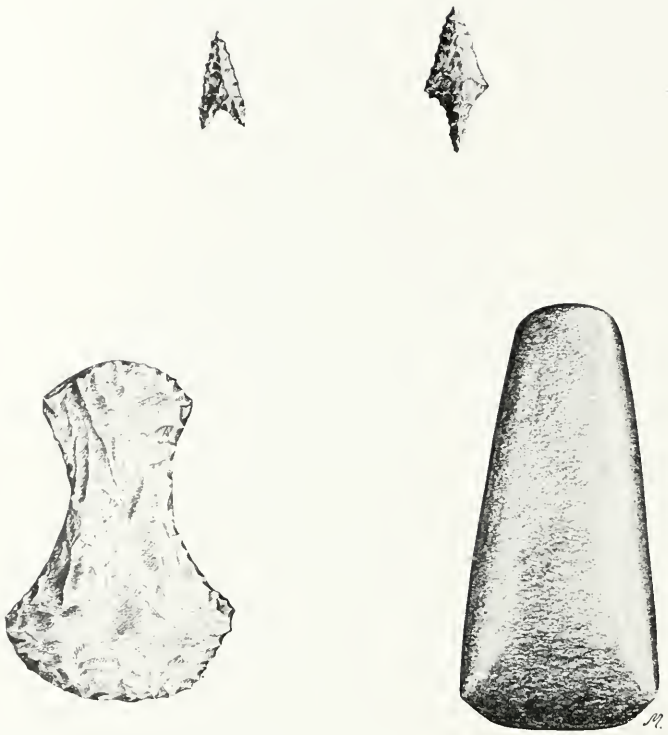
ILLUSTRATION

A few additional and different items will be found in the following illustrations as compared with the First Edition. Dr. Torii has taken pains to select more fitting examples for this Second Edition, and to his daughter, Miss Midori Torii, is due our thanks for doing all the drawings.



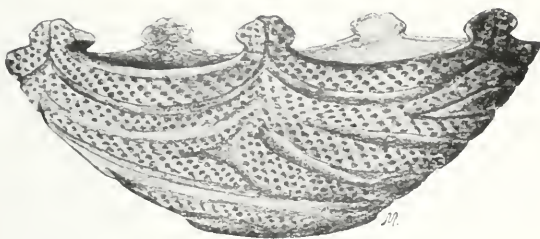
1

Female Earthen Image (See p. 6)



2

Stone Implements (See p. 6)
Stone arrow-head, stone-ax



3

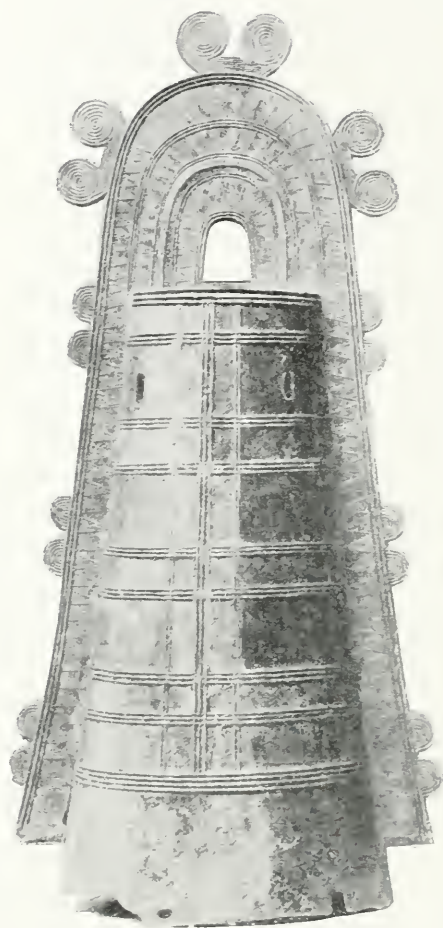
Pottery of the Aborigines (prehistoric)
(For its shape and design, See p. 7)





5

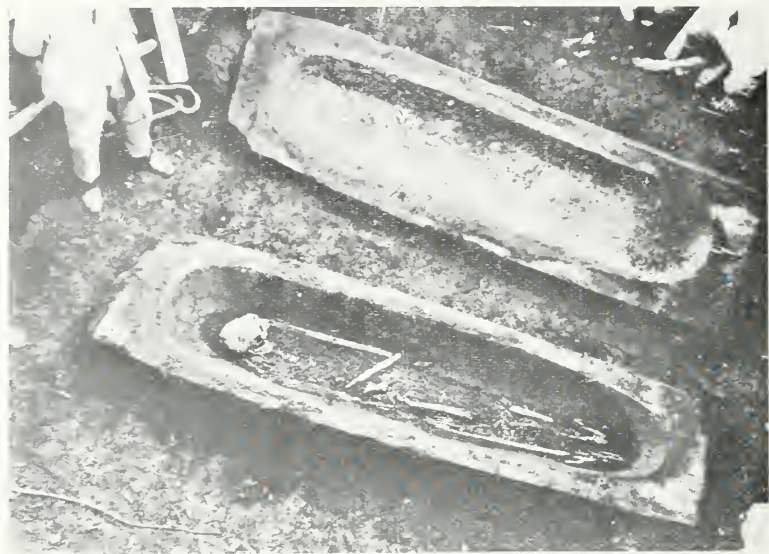
Pottery of Japanese Proper (prehistoric)
(For its shape and design, See p. 10)











10

Burying the Dead with Swords, Daggers and
Other Belongings (protohistoric) (See p. 14)



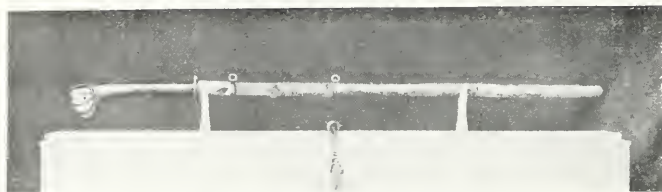
Ancient Mirror of the Protohistoric Age (p. 13)



Haniwa of woman wearing Suzu-Kagami at side



Suzu-Kagami protohistoric
(or mirror garnished with jinglebells)
(p. 13)



A

B



12

A. *Magatama*

B. *Kudatama*

(For the description and significance
of these articles, See pp. 13, 14)





14

Female *HANIWA* (protohistoric)

KOKUSAI BUNKA SHINKOKAI
(The Society for International Cultural Relations)

OFFICERS

PRESIDENT D'HONNEUR
H.I.H. PRINCE TAKAMATSU

President

Prince Fumimaro KONOYE, President of the House of Peers

Vice-Presidents

Marquis Yorisada TOKUGAWA, Member of the House of Peers
Baron Seinosuke GOH, President, Tokyo Chamber of Commerce & Industry

Board of Directors

Chairman

Count Ayské KABAYAMA, Member of the House of Peers

Managing Directors

Viscount Nagakage OKABE, Member of the House of Peers
Count Kiyoshi Kuroda Shigekichi Mihara

Directors

Masaharu ANESAKI, Litt. D., Professor Emeritus, Tokyo Imperial University
Baron Ino DAN

Kikusaburo FUKUI, Adviser to the Mitsui Gōmei Kaisha

Kosaku HAMADA, Litt. D., Professor, Kyoto Imperial University

Chokiuro KADONO, Vice-President of the Gōmei Kaisha Okura-Gumi

Manzo KUSHIDA, Director General of the Mitsubishi Gōshi Kaisha

Naohiko MASAKI, Adviser to the Imperial Academy of Fine Arts

Masatsune OGURA, Director General of the Sumitomo Gōshi Kaisha

Masao OYA, Vice-Minister, Imperial Household Department

Mamoru SHIGEMITSU, Vice-Minister of Foreign Affairs

Junjiro TAKAKUSU, Litt. D., Professor Emeritus, Tokyo Imperial University

Saburo YAMADA, LL. D., President, Keijo Imperial University

Inspector

Shintaro OHASHI

General Secretary

Setsuichi AOKI

PURPOSE

The primary purpose of the Kokusai Bunka Shinkokai is to introduce and encourage interest in, and study and knowledge of, Japanese culture based upon the ideal of furthering worldwide exchange of cultural relations in the cause of international peace and better understanding.

In this connection the Society hopes to undertake all the necessary tasks falling within its province and to keep in contact with, or to extend proper assistance to, individuals and organized bodies actuated by analogous ideals both at home and abroad.

OUTLINE OF ACTIVITIES

1. Writing, compilation, translation and publication of various works on a wide variety of subjects pertaining to the culture of Japan or other countries.
2. Establishment of chairs on Japanese culture and language in important universities abroad; sending and exchange of professors.
3. Holding of lecture meetings, exhibitions and concerts both at home and abroad.
4. Donation and exchange of documents on culture and works of art.
5. Invitation to Japan of authoritative statesmen, business men, scholars, journalists, thinkers, novelists, and artists from other countries.
6. Provision of facilities for the study of Oriental culture by foreigners both at home and abroad.
7. Sending and exchange of selected students.
8. Production of films, lantern slides, and reproductions, recording the arts and culture of Japan.
9. Establishment of offices, libraries, study rooms, etc., both in Japan and abroad.
10. Maintenance or contact with other bodies or individuals interested in similar lines of work.

A LIST OF K.B.S. PUBLICATIONS

Series — A (Books)

1. Art of the Landscape Garden in Japan
by Tsuyoshi Tamura, Doctor of Forestry. Cover-design by Taikan Yokoyama. 245 pages with 205 illustrations. 29×21 cm.
(a) Ordinary edition. (b) De Luxe edition (handmade Japanese paper, silk habutae binding)
2. Photographs of 21 Gardens Visited by the Garden Club Members of America (Portfolio)—Out of Print—
Collotype plates. 29×21 cm.

Series — B (Pamphlets)

1. A Short Bibliography on Japan
32 pages. 18×13 cm.
2. A Handbook of International Cultural Organizations in Japan
166 pages. 18×13 cm.
3. Catalogue of Industrial Art Goods of Japan (Out of Print)
10 pages. 18×13 cm.
4. Dolls of Japan, Poupées Japonaises. (in English and French)
By Mr. Tekiho Nishizawa. 54 pages. With 33 illustrations. 29×21 cm.
5. Gagaku Concert (Out of Print).
Explanation of Japanese Classic Music *Gagaku*. 20 pages with 10 illustrations. 23×15 cm.
6. Human Elements in Ceramic Arts
By Mr. Kikusaburo Fukui, Director of the Kokusai Bunka Shinkokai. 36 pages with 20 illustrations. 23×15 cm.
7. Masks of Japan (2nd edition)
By Prof. Toyoichiro Nogami of the Kyushu Imperial University. 9 pages. 23×15 cm.
8. Some Old Kyoto Gardens and Their Thought
By General C.H. Sherrill, Former American Ambassador to Turkey. Excerpt from "Have We a Far Eastern Policy?" 16 pages. 29×21 cm.

9. Summer Palaces and Lama Temples in Jehol (out of Print)
By the late Dr. Tadashi Sekino, Professor Emeritus of the Tokyo Imperial University. 50 pages with 30 illustrations. 23×15 cm.
10. Development of the Japanese Theatre Art
By Mr. Shigetoshi Kawatake, Director of the Theatre Museum of Waseda University. 42 pages with 22 illustrations. 23×15 cm.
11. Lectures Delivered at the Memorial Meeting for the late Prof. Basil Hall Chamberlain (In Japanese)
140 pages. 23×15 cm.
12. Neue Wege zur Erforschung der Ethnologischen Stellung Japans. (in German and Japanese)
By Dr. W. Schmidt. 99 pages. 23×15 cm.
13. Poésie Japonaise et Langues Etrangères. (in Japanese)
By Dr. Georges Bonneau. 66 pages. 23×15 cm.
14. The Social Status of Japanese Women.
By Mrs. Waka Yamada. 19 pages. 23×15 cm.
15. Ancient Japan in the Light of Anthropology.
By Dr. Ryuzo Torii. 35 pages with 12 illustrations.

Copies may be obtained from the Agents of the K.B.S. Publications.

Agents for the K.B.S. Publications

JAPAN: KYO-BUN-KWAN, No. 2, Ginza 4-chome, Kyobashi-ku, Tokyo.
MARUZEN CO., LTD., Tori 2-chome, Nihombashi-ku, Tokyo.

K.B.S. Publications
Series-B. No. 15

KOKUSAI BUNKA SHINKOKAI
Meiji-Seimei-Kan (7th Floor)
Marunouchi, Tokyo

Telephones :
Marunouchi (23) 2038, 0957

Cable Address :
INTCULTRE-TOKYO

